

A D D S O M E

# MUSIC

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O N E D O L L A R



## Letters

Sir:  
I'm enclosing 8 dollars for another year's subscription to Add Some Music. ASM is my favorite Beach Boy magazine due to your close analyses of songs and albums. I indeed agree with Pete Prorok's letter in the September issue and will go even further in saying that for me even the Beach Boy songs with an obvious fun-feeling (that goes for nearly all of their surf stuff), have a great deal of melancholy in them. There is an old Beach Boy review by Michael Wood, recently published again in Arts In Society (London: Fontana Paperbacks, 1977), written in 1969, which deals with the melancholy in their times (stating that Pet Sounds and Party are pretty alike in this respect). This article is worth reading.

In your rare tracks column you mentioned the Beach Boy Story Vol. 4. The inclusion of "All I Wanna Do" is not that strange because Sunflower and Surf's Up were released here on the Stateside label, which is, like Capitol, a sub-label of EMI. This is why on the German Sunflower "Cottonfields" -II was included, while the 45 (Capitol) was taken from 20-20 (with "All I Want To Do" as the flip).

Gerhard Honekamp  
West Germany

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Sir:

I recently obtained a copy of Pebbles Vol. 4 (Summer Means Fun), and am extremely pleased with it. "Pamela Jean" is, as you said, definitely Brian, but may not be any of the other Beach Boys. My theory is that it was the first solo record by one of the Beach Boys. Careful listening reveals that the voices are all the same on this track. Brian released it as by the 'Survivors' so the effect of one of the group 'going solo' would not tear the group apart (much as Pacific Ocean Blue did in 1977). Also, the voice backing

## Comment

Christmas 1979. Sixteen years later I'm driving to the mall while the stereo speakers under the rear window offer the holiday menu. The Eagles aren't bad. Masters of rhythm, they are nonetheless indebted to the legacy which is Brian Wilson's harmonic achievement. Textured and dosed with falsetto. Human truths as human voices. Blondie is off the chart right now. Springsteen is still on vacation. Except for residual disco noises and good but mediocre rock (Lowe, Edmunds), the airwaves are filled with record company pablum pop: the England Dans; the Firefalls; the Daryl Halls; the Pina Coladas; the Knacks. Then there is "Video Killed the Radio Stars," a refreshing anomaly with an intelligent, big production, and overall, a small dose of unexplainable fun. That is all.

When suddenly there arose a bass upbeat with such a clatter that my hand lunged for the tuner to see what was the matter. With a trained flick of a gloved hand the whole signal was sent to the rear speakers, and there it was; "Ooh, ooh, merry Christmas ...Christmas comes this time each year..." -the crisp beat, the clean, sensuous production, the moving bass-mild falsetto harmony, and the perfect percussion. It's always best that first time it surprises you. It's so damn good. An ego satisfaction, a pride in knowledge, or a full-grown joy for the nearest neighbor who also hears it rushes toward the capillaries, while a sensibility comes into focus. Hey Mel Torme, hey Fred Waring, have you noticed? "Little Saint Nick" is going to be around. It's been sixteen years.

In this issue Michael Bocchini continues his investigation of literature about the Beach Boys by bringing together all the serious writings which are presently available. Steve Peters continues his Bruce Johnston discography, while Don Cunningham relates a musical foray one leafy day in July.

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Gary Usher is that of Sharon Marie, leading one to believe more that she was one of the Honeys. Custom Caravan's lead voice is also the same as the one on "R.P.M." -which is Dennis' voice. Gary Usher's involvement with both records may indicate this as well.

On the Bruce Johnston discography Peters said "Hey Little Cobra" was produced by Terry Melcher. The album credited him with it, but the single (both "Hey Little Cobra" and "The Queen") was credited to Melcher and Johnston.

In the 'Notes' from June, '79 you mentioned differences between the single and album cuts of "Never Learn Not To Love." I found a similar curiosity in the lengths of "Little Deuce Coupe" and "Surfer Girl." The single of "Surfer Girl" lists 2:25, Endless Summer lists 2:15, and the Surfer Girl album lists 2:05. 2:25 is also listed on Good Vibrations (ST-442). "Little Deuce Coupe" is listed as 1:40 on the single and 1:50 on the albums (Endless Summer, Little Deuce Coupe and Surfer Girl). I could not detect any difference between single and album cuts.

Dennis' work with Christine McVie could indeed lead to a collaboration of some sort between Fleetwood Mac and the Beach Boys, due in part not only to Dennis' attendance at Fleetwood Mac Day, but also to Brian's attendance there, and the involvement of the groups at the studio. Dennis' attendance was expected but Brian's was not.

Todd Vittum  
N. Palm Beach, Fl.

## Music Update

"It's A Beautiful Day" was released as a single in December only to become an instant collector's item. We received a promo copy, but have yet to find evidence for store copies, and are not even sure of the B-side (Sumahama?). The soundtrack cut has been shortened from 4:31 to 3:15 with no noticeable mixing differences. Like it's predecessor "Lady Lynda," "It's A Beautiful Day" has seen no chart action. (Caribou ZS9-9031)

Brian Wilson has been hard at work on a new Beach Boy album which will also involve Carl and Bruce heavily, and is slated for release in the first quarter of 1980. Tracks have been layed down at various locations, including Al's ranch in Big Sur and the Captain and Tennille's studio in L.A. A strong candidate for the title is Keeping The Summer Alive, which is also the title of a song written by Carl. New songs by Brian include "Going To The Beach," and "Oh Darling," the latter a slow tune sung by Brian. "Ten Years' Harmony," a song originally written by Bruce about his sojourn with the Beach Boys, has been rewritten and extended so that it is now a tale of the Beach Boys' career in music.

Carl sings the lead. Songs that have been mentioned as possible candidates for the new album include old, unreleased Beach Boy songs, "When Girls Get Together," "Can't Wait Too Long," "San Miguel," newly recorded oldies, "Da Doo Ron Ron," "School Days," and even a new version of the Lord's Prayer.

Dennis has done some drumming in the studio and joined the band for a series of concerts in November.

Dr. Teeth and the Electric Mayhem gave us a heartwarming rendition of "Little Saint Nick" on the Muppet's Christmas album released this past holiday season.

The Beach Boys will be playing at the Sahara Tahoe, Lake Tahoe, Nevada beginning January 15, and afterward will be heading for Alaska.

"Lady Lynda" was released in Japan as a single with the title "Lynda In Autumn Wind."

Then Brian proceeded to play "Surf City" dept.: Jan and Dean made a big splash in Holland this past fall. Following a showing of the biographical movie Deadman's Curve Dureco records of Holland released "Surf City" b/w "Deadman's Curve," and it raced to number 3 on the charts. These were new versions performed by Dean and Papa Doo Run Run. There followed a flurry of releases with the same 45 being released immediately in Belgium and Germany. EMI (United Artists) released "Surf City" b/w "Little Old Lady From Pasadena," but these were the old tracks. Dureco then released an extended play 45 which included "I Get Around," "Little Old Lady From Pasadena," and "Ride The Wild Surf" -all new cuts by Dean and Papa Doo Run Run- and finally an album including all these and more, titled Jan and Dean Surf City. EMI (Capitol -United Artists) proceeded to release their own extended play 45 with the Beach Boys doing "I Get Around" b/w the old versions of Jan and Dean doing "Deadman's Curve" and "Ride The Wild Surf."

But wait, the Legendary Masters LP was also rereleased on Sunset, called simply Jan and Dean. In Australia the new songs done by Dean and Papa Doo Run Run were released on a K-Tel LP backed by a side of original Dore cuts. Here in the states we have a new album of remixed original Jan and Dean songs titled Deadman's Curve (UA LT999). Finally, there is a semi-bootleg album of a recent live concert by Jan and Dean and Papa Doo Run Run in Berkeley. So far nothing has done as well as that first Dureco single, sales of which were reported as 100,000 by Billboard.



## Sifting Sands

## Session With The Big Daddy

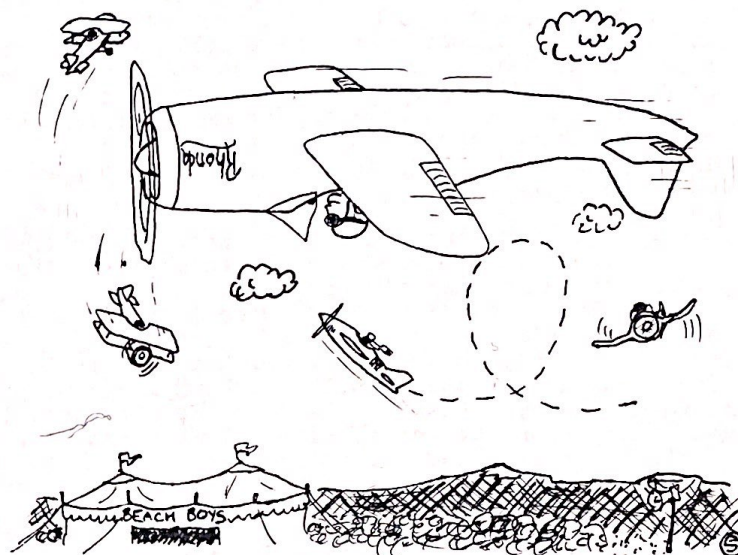
By Donald Cunningham

It took hours by bus and foot on a steamy July afternoon to trek from one side of L.A. to the other to stalk the largest collection of unreleased Beach Boy songs outside the vaults, and to meet the legendary masked taper himself. To sustain myself I carried the usual reserves of Beach Boy melodies in my head, not completely realizing that the return trip would have me singing a different tune -or tunes.

As soon as I entered, this keeper of the tapes realized my thirst and offered a drink. Then, considering the dearth of time he moved quickly to the tape recorder. "What do you want to hear first?" -this he offered with all the insouciance of a carnival ticket-taker, disguising the fact that soon I would hear the stuff of which dreams are made. "How about some Adult Child things?" said I, out of necessity. He sensed that and replied, "you sure, that stuff isn't even that good?" -and proceeded to play something entirely different.

Suddenly a dense fabric of sound leapt from the speaker; a sound which enveloped and showcased a Mike Love nonsense bass line which repeated, "Loop de loop, flip flop, flying in an airplane; loop de loop, flip flop, flying in an airplane." Voices were all over the place, accompanied by a multitude of instruments, including even a whoopie whistle: "loop de loop, flip flop, flying in an airplane -wheeee!" As the song moved along, modulating to higher keys, a verse would occasionally jump into the din. Brian or Al would tackle that job. Rhythmic themes came and went, and came again. Here was a musical tour de force, complex and fun, with the excitement of a Disney cartoon chase scene. It dates back to the early Reprise or Sunflower days. This is the song Al took over after Brian had tired of it.

Next we did hear some semilegendary songs from the unreleased Adult Child album. Carl sang "It's Over," a poignant study in lyricism, extending the scope of that lyricism with a painful delivery. Chromatic tones forced the melody from the speakers, tones which Brian had perhaps never used before, and feelings only recently conceived. Would you believe that Marilyn had a solo line to sing in this recording? Expecting only to be more surprised by a Jack Rieley vocal next, "Still I Dream of It" offered instead a glimpse into the modern mind of Brian Wilson. In the lyrics, melody, and vocal delivery there emerged a definition of him as a hopeful and concerned man, not jaded by the years of grappling with the artistic+commercial+personal equation. Both these songs seemed underproduced, which may explain Reprise' refusal to use them. I had the feeling that these songs were here presented in their true artistic form. If Brian's art isn't selling these days, however, we the listeners lose. These songs become the poetry which the ascetic artist burns.



Next there was great joy in hearing Dennis run the bases in a Brian song called "Baseball." This song, along with "Lines" (read "queues"), and "H.E.L.P. Is On The Way" (read "health foods"), could be placed in that "Hey Little Tomboy" category of songs from a lazy and silly, yet well-meaning and unavoidably self-describing Brian Wilson, who can't help but display talent in song. "Lines" and "Baseball" plodded along rather unsuccessfully, while "Help..." was at least more fun than "Transcendental Meditation." "Help..." went back to the early 70's, perhaps even to the Capitol days, while "Baseball" and "Lines" were from the 1976-1977 period.

We returned to the category of mind blowers with the next song entitled "Lazy Lizzie." With almost no instrumental backing save a necessary beat, Brian chanted down low, "three fifteen and I'm waiting for the bell to ring..." Holy harmony! Was this a lecherous B.W. waiting at the schoolyard gate for his pre-adolescent surfer girl? It seemed to be the case anyway, a very strange humor. The rhythmic treatment of this song, a driving beat just slower than disco, was a refreshing experiment. The refrain was from Brian's Holland fairy tale. It was the Pied Piper Theme with the words, "Lazy Lizzie, you left me standing alone..." I think Carl was singing along on the refrain.



My host explained that the backing track to "Sherrie, She Needs Me" goes back to 1965. The production gave that away: light, dense, upbeat, and a fine-tuned balance of that day. However, the lead vocal was just as obviously a recent Brian Wilson. He added a rough vocal to an angelic backing - a not altogether successful juxtaposition. But that singing took you back. Four Seasons-like at times, here were beautiful Beach Boy harmonies with falsetto rises - the kind that give you goose bumps.

A bunch of oldies came next. They were mostly from the much written about 1976 period and it became clear that there was enough material for 15 Big Ones to be a complete oldies album. "Ruby Baby" and "Mony Mony" were both enjoyable Beach Boy interpretations in the mold of the 15 Big Ones sessions. "Ruby Baby" moved slowly with a true rhythm and blues feel (anyone for the Stroll?). "Mony Mony" jumped with newfound energy. However, "Michael Row The Boat Ashore" was even stronger on the whole, with a lush sound, due in part to big harmonies, and a fitting Mike Love vocal. Of all the songs I heard, "Michael Row The Boat Ashore" struck me as the one which would have been best received commercially. It was a successful matching of thematic material with the Beach Boys' sound, style and substance. This was how the Beach Boys ought to sing it, and, indeed, the Beach Boys ought to sing it.

The last two oldies displayed two facets of Brian's musical attentions. The first was "Deep Purple," perhaps just an old friend of Brian, and a song which he should not have been singing in 1976. The last was a musical shrine: "You've Lost That Lovin' Feeling." Brian must have coldly decided to do this one right no matter how many cigarettes he had been consuming. Magnificent it was. A production Phil would have been proud of. Even in a less-than-complete form it resounded off the walls, not too heavy, not too crazy, just the right mix of organs, bass, drums and percussion, bringing you back to 1965 and Brian's own feeling for that famous sound. Brian did all the voices, and it was heartening to hear him attain a kind of falsetto on Bob Hatfield's parts.

Surely every fan would revel in the news of a new Beach Boy Christmas album. In 1977 it almost was news. However, the songs we listened to next indicated that this album was sorely incomplete, and nowhere near the coherent and tasteful album 1964. Some songs were plain feeble attempts at Christmas songwriting. One slow song, written and sung by Dennis, was impressive, and had a real and unique Christmas feel. A new song by Brian was more melodic than "Child of Winter," yet not up to par. Seasonal lyrics on top of the "Peggy Sue" instrumental tracks, and sung by Al proved to be fun, but lacking in integrity. "Go And Get That Girl," a song done by Celebration on their recent LP, here was done

by the Beach Boys. As Celebration's version indicates, this is a strong tune. The Beach Boys' cover was even more fun, with a vocal by Carl, yet this would have been included on the Christmas album only because of a small holiday reference.

If rumors of a finished Mike Love album lead to the real thing, let's hope that "Brian's Back" sees the wax. The lyrics of this song waxed psychological and sentimental, expressing the idea "...but to me he's never been gone." Mike here created a sound collage of rich harmonies in tribute to his most talented cousin and boyhood friend. With Carl up high, the harmonies were again straight from heaven.

Getting impatient with the lack of time, and wishing that I might hear as much as possible, my host began to offer bits and pieces of songs from the cassette. Here was part of a Sunflower era piece called "Carnival" - a richly textured, non-developmental rendition of the standard, "The Most Beautiful Night Of The Year" "La, la la la laaa..." There was the alternate 'hot' version of "Rock And Roll Music." Here another version of "My Diane," less polished than the Love You cut. There an interesting version of Dennis' "River Song," with Beach Boy involvement. At one point Carl began singing a vaguely familiar non-Beach Boy tune which took some time to recognize as "Seasons In The Sun."

To finish up this memorable session of unreleased Beach Boy tracks two songs were presented which shed light on the unfathomable personality of Brian Wilson. "Marilyn Rovell" went back at least to 1976, when its lyrics were printed in Crawdaddy. Then it looked like a sweet song; a nice tribute to Marilyn and marriage. However, I heard Brian singing this song with a bare production and an equally naked sarcasm, as displayed in his vocal expressions. "Oh she's always got supper ready..." (but not really) - kind of thing. Lastly I heard a version of "Hey Little Tomboy" with spoken asides by Brian between the verses. "Yeah, paint those lips and see how you look" All very strange. A comical, more worldly, and sadder Brian Wilson of 1977.

### Beach Boy Bookshelf

By Michael Bocchini

The mere existence of the following books produces a collectable interest on the part of many Beach Boys' fans. Their publication reveals the loyalty of the group's followers, but their limited production runs and presence on remainder tables speaks of their general merit. After reading those books mainly concerned with a biographical approach to the Beach Boys, one discovers that the roller coaster history of the group and its members has fallen into a set of rehashed quotes and anecdotes.



David Leaf's attempt to relate psychological and sociological significance to the Beach Boys' music and history in The Beach Boys and the California Myth too often fails to fulfill the promise of its forward and introduction. The balance of anecdote and analysis leans most frequently to the side of the former. Yet Leaf's direction takes the Beach Boys' fan beyond the simplistic "words and pictures" approach of many Beach Boys publications.

Ken Barnes' The Beach Boys: a Biography in Words and Pictures, and John Tobler's The Beach Boys fit most completely into straight biographical presentation. Chapter headings in each book reveal each author's intentions. From Barnes' "Catch a Wave," "The End of Summer," and "Busy Doin' Nothin'" to Tobler's "All Summer Long," "Surf's Down," and "Do It Again," these books follow in plodding fashion the triumphs and trials of the Beach Boys. Barnes punctuates his tale with brief reviews of many of the group's efforts. Barnes' reviews seem to mirror popular perceptions of the merits of each song and album and each statement lacks the supporting analysis which might have lent his work more lasting value.

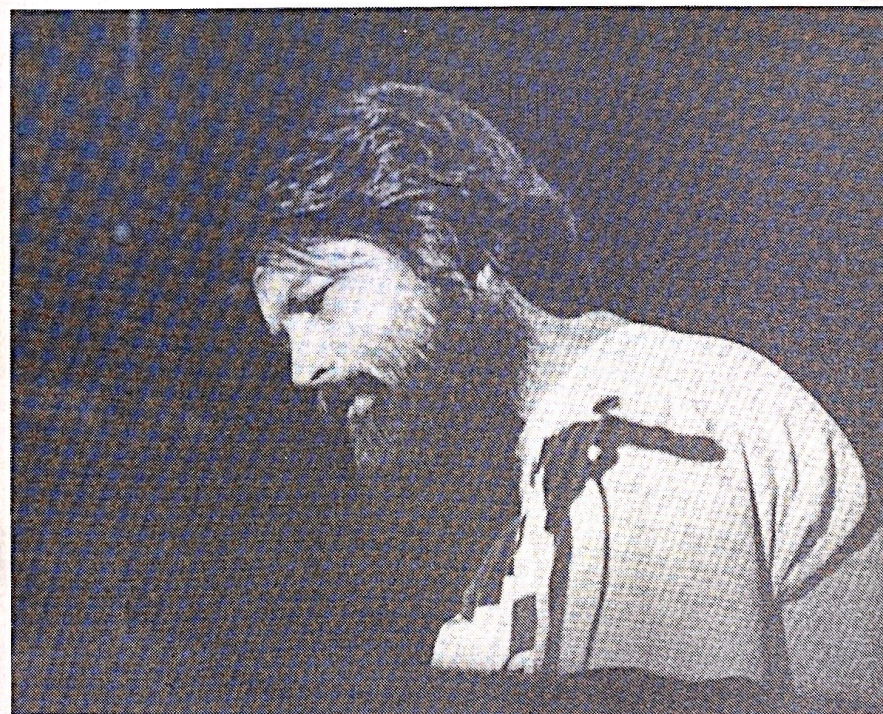
Tobler fills his chapters with sufficient production and personality information. This information provides a goodly amount of what can best be described as basic research. But Tobler fails to move deeply into the riddle of Brian Wilson's creative breakdown and this omission leaves Tobler's book seriously lacking and forces one to approach this effort with an understanding that a much needed probing critical attitude is absent.

Of special note in this show-and-not-quite-tell category, and perhaps very collectible is the inclusion of Tom Nolan's 1971 Rolling Stone piece "The Beach Boys: a California Saga," in Beach Boys Complete. Going beyond an initial reaction to Nolan's need to establish his intellectual credentials: "The night I saw Bergman's Skamen was the night I decided to try out the Radiant Radish," one discovers an early and insightful enquiry into the Beach Boys. Nolan places Brian rightfully at the group's heart. Nolan's work treats Brian's talent and his abuse of it at times harshly and objectively, and at times lovingly and sadly, yet he never abandons a tone of artistic respect. In twenty four pages Nolan reveals much of what is absent in later works. He directs the reader to Brian's musical abilities, and in a touching, ironic passage in which Murry too readily dismisses Brian's involvement with drugs, Nolan admonishes writers who fail to seek the truth beyond the appearance and refuse to abandon the facade of the Beach Boys' idyllic image.

Bruce Golden's The Beach Boys: Southern California Pastoral abandons the biographical search for the Beach Boys' reality. The work attempts "to indicate the value of their music, as well as their importance to the rest of rock 'n' roll, rock music, and its culture."

Golden's American literature background serves as a mixed blessing in his book. His central thesis owes much to Leo Marx's The Machine in the Garden. To Golden, the Beach Boys' music mirrors the struggle of the American consciousness to resolve the tension between a simplistic pastoral vision of America and a complex industrial vision. To prove his thesis, Golden, a product of literate analysis, focuses upon the group's lyrics. This type of analysis gives short shrift to the musical qualities of the Beach Boys' canon. Passing reference is given to the musical proof for his argument and these statements are presented in the most general terms. However, Golden's lyrical study is remarkably complete and results in a cogent theory which places the Beach Boys in the mainstream of America's most respected literary artists, not the stated intention, but a valuable and engaging one.

Of note is David Leaf's reliance upon this conflict between the impulses toward simplicity and complexity to explain the troubles among the members of the Beach Boys and the psychological difficulty personally faced by Brian Wilson. One wishes for a work which would state clearly these relationships among the music, lyrics, psychology, and biography of the Beach Boys and the culture they vividly represent. Certainly Byron Preiss makes little attempt to tie together these things as he simply presents a myriad of quotes by and about the Beach Boys in his The Beach Boys, a book remarkable nevertheless for its lavish illustrations.





The more modest task of properly placing the Beach Boys into the history of rock 'n' roll remains a responsibility of works of a more general nature. Jim Miller's "The Beach Boys," in The Rolling Stone Illustrated History of Rock & Roll accomplishes this job quite well. Miller's chapter is a remarkable exploration into what the Beach Boys have meant and mean to rock music. In a precise, measured manner, he winds among songs, albums, times, places, people, moods, and messages and convincingly reaches his conclusion that "...they are the most innovative white rock and roll band that the United States has ever seen."

Innovation is the key word in a discussion of Brian Wilson between writer Paul Williams and erstwhile Brian Wilson confidant David Anderle in Outlaw Blues. The thesis arrived at in this uniquely structured essay is that Brian has led the popular music way more often than not over the years discussed. As an example they note that Brian went back to basics with the Wild Honey album before Dylan retreated with John Wesley Harding. And we might mention something called Smile.

#### Bibliography

The Beach Boys: Southern California Pastoral by Bruce Golden (1976 The Borgo Press, P.O. Box 2845, San Bernardino, Ca.) 59 pp., no pictures, partial discography to 1973.

The Beach Boys: A Biography in Words & Pictures by Ken Barnes (1976 Chappell & Co.) 54 pp., b&w photos, good discography to 1975.

The Beach Boys by John Tobler (1978 Chartwell Books) 96 pp., color photos, partial discography to 1977.

The Beach Boys and the California Myth by David Leaf (1978, Grosset & Dunlap) 192 pp., b&w photos, no discography.

The Beach Boys by Byron Preiss (1979 Ballantine Books) 160 pp., color photos, nearly complete discography to 1978.

Also:

Outlaw Blues by Paul Williams (Dutton & Co. 1969) 52 pp.

Beach Boys Complete w/ article by Tom Nolan (1973 Amsco) 24 pp.

The Rolling Stone Illustrated History of Rock & Roll w/ article by Jim Miller (1976 Rolling Stone Press) 6 pp.

#### Discography

Bruce A. Johnston Pt II

by Stephen Peters

In this part I cover Bruce's involvements in the 1970's. Later I will get to unreleased tracks and will clean up some loose odds and ends. We begin with a couple of leftovers from the sixties.

The Gamblers  
"Moon Dawg"/"LSD-25" World Pacific 815 /61  
-Bruce is on piano. Sandy Nelson  
on drums. Produced and written  
by Nick Venet.

Mel Carter  
"I'm Coming Home"(Johnston-Rado)/  
"Sugar" Arwin MM 23(91400)

Bruce & Terry  
Cool and Clear Columbia  
-A Columbia sampler containing  
"Carmen"

Ripchords  
Cool and Clear Columbia  
-same sampler containing  
"Big Wednesday"

Rogues Col. EP ZSV 105018  
-Another Columbia sampler with  
"Everyday"

Terry Melcher (UK)WARNER BROS. K54016 /74  
Terry Melcher  
"Roll In My Sweet Baby's Arms,"  
"These Days," "Dr. Horowitz"(J.-M.),  
"Beverly Hills," "These Bars Have Made  
A Prisoner Out of Me," "Arkansas,"  
"Just A Season," "Medley;"Halls of Justice,"  
"Positively 4th Street." "Like a Rolling  
Stone," "The Old Hand Jive."  
-Not released in N. America.  
-Produced by Bruce and Terry; Bruce  
sings backup vocals.

Royal Flush RCA BEL1 /76  
"Fire In A Rainstorm," "L.A. TO Mexico,"  
0948  
"High Rollers," "Down In Mexica," "Take It  
To Mexico," "Freeway Close," "Rebecca,"  
"Rosarito," "So Right Tonight," "Card Game."  
-Produced by Bruce and Terry and Tony Martin, Jr.  
"Fire In A Rainstorm"/ RCA JH-10587  
/76

Terry Melcher and Bruce Johnston  
"Take It To Mexico"/"Rebecca" RCA JH-10238 /76



# California Music

"Ten Year's Harmony" (J.)/  
 "Don't Worry Baby"  
 -"Ten Year's Harmony" has  
 Bruce solo w/piano, produced  
 by Bruce & Terry.  
 -"DWB" sung by Bruce, Terry,  
 Kenny Hinkle and Gloria Grinel.

RCA NB-10120 /74

# Papa Doo Run Run

"Disney Girls" (J.)/  
 "Be True To Your School"

RCA NB-10404 /75

# Legendary Masked Surfers

"Summertime, Summertime"/  
 "Gonna Hustle You"  
 "Gonna Hustle You"/  
 "Summer Means Fun"  
 -Revamped vocals by Bruce,  
 Terry, and Dean Torrence.

U.A. 50958 4/73

U.A. XW270-W 7/73

# Bruce Johnston

"I Write The Songs" (J.)/  
 "Rendezvous" (J.-Hudson Bros.)  
 "Pipeline"/"Deirdre" (J.)  
 -12" 33 1/3 disco single  
 "Pipeline"/"Disney Girls" (J.)

(UK) CBC 5324  
 Col. 23-10567 /77

Col. 10568 /77  
 Col. PC34459 /77

# Going Public

"I Write The Songs" (J.), "Deidre" (J.-  
 Wilson), "Thankyou Baby" (J.), "Rendez-  
 vous" (J.-Hudson Bros.), "Won't Somebody  
 Dance With Me?" "Disney Girls" (J.),  
 "Rock & Roll Survivor" (J.), "Don't Be  
 Scared" (J.), "Pipeline."  
 -Produced by Gary Usher.  
 -Track and vocal arrangements by Bruce.  
 -Prod. coordination & photography by  
 Bruce's wife Harriet.

# David Cassidy

"Get It Up For Love"/  
 "Love In Bloom"

RCA PB-10321 /75

"Darlin'"/ "This Could Be The Night" RCA PB-10319 /75  
 -"Darlin'" remixed by Bruce.

# The Higher They Climb The Harder They Fall

RCA APL1-1066 /75

-includes songs above plus  
 "I Write The Songs" (J.) and  
 six others.  
 -Produced by Bruce and David Cassidy.  
 -Bruce arranged, sings backup, and plays  
 piano on "When I'm A Rock & Roll Star."  
 -Bruce arranged the backing vocals and  
 the Simi Valley Philharmonic and plays  
 piano on "I Write The Songs."  
 "Tomorrow"/"Bedtime"  
 "Breaking Down Again"/"Fire"

RCA JH-10585 /76  
 RCA JH-10 /76

# Home Is Where The Heart Is

RCA APL1-1309 /76

-Produced by Bruce and David Cassidy  
 -Bruce arranged vocal on "A Fool In Love"  
 and "Tomorrow" and sings on latter.  
 -He sings backup and plays organ and  
 keyboards on "Bedtime." He plays piano on  
 "Damned If This Ain't Love" and sings  
 background on "January."

# Bill House

## Give Me A Break

RCA BEL1-0786 /74

-Produced by Bruce and Terry  
 -Bruce arranges and sings  
 general backing vocals.

# Barry Mann

"Nothing Good Comes Easy"/  
 "Woman, Woman, Woman"

RCA PB-10230 /75

-B-side produced by Bruce.

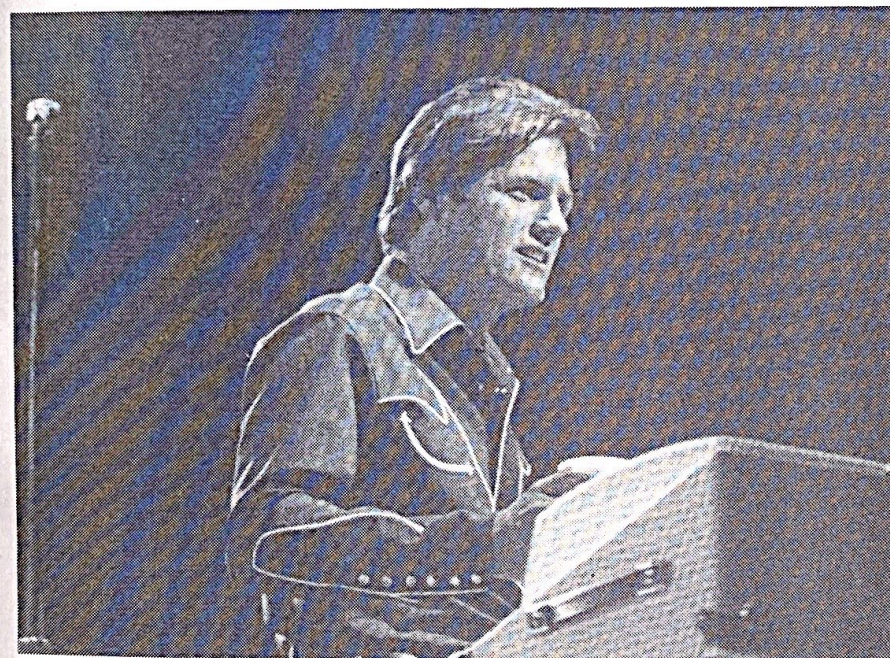
"I'm A Survivor"/"Don't Seem Right" RCA PB-10319 /75

-A-side is produced by Bruce.

RCA APL1-0860 /75

## Survivor

-Produced by Bruce and Barry Mann  
 -"Nobody But You" is produced by  
 Bruce, Terry and Barry Mann.  
 -"Nothing Good Comes Easy" produced  
 by Bruce and Terry.  
 -Bruce arranges all backing vocals.  
 -He arranges strings and sings on  
 "I'll Always Love You."





Jack Jones  
"Send In The Clowns"/"You Need A Man" RCA PB-0845 /77

The Full Life

"YOU Make It Easy," "L.A. Breakdown,"  
"You Need A Man," "Once In A While,"  
"Send In The Clowns," "God Only Knows,"  
"Don't Be Scared" (J.), "Yesterday's  
News," "Try It Again," "Love Story,"  
"Disney Girls" (J.).

-Bruce co-produced on "L.A. Breakdown"  
and "Love Story" and possibly others.  
He arranged "God Only Knows" and plays  
Fender Rhodes on it.

-He sings Backing Vocals.

-Music coordination by Bruce's future  
wife, Harriet Diamond.

Sailor

"Down By The Docks"/  
"Put Your Mouth Where The Money Is" Col.12 C4-8229 /77

-12" disco single

-B-side is great, featuring some refined  
Bruce & Curt Becher backing vocals.

"Romance"/"Istanbul" /77  
Checkpoint (UK) EPIC 82256 /77

-Produced by Bruce.

-Two songs, "Down By The Docks"  
and "Put Your Mouth Where The Money  
Is" also appear on Greatest Hits (EPIC)

California Music

"Why Do Fools Fall In Love"/  
"Don't Worry Baby" RCA NB-10363 /75

-A-side produced by Brian Wilson.

-As before, Bruce sings on "DWB"

-Bruce's involvement in subsequent  
California records is minimal (see  
4/79 issue of California Sound)

Some Guest Appearances:

Sagittarius

"My World Fell Down"/ Columbia 44163

-This unedited single version also  
appears on Elektra Sampler 7E-2006  
in 1972

Present Tense Columbia CS 9644

-Unsure if Bruce's involvement goes  
any further than vocals on edited version  
of "My World Fell Down."

Spring

Spring U.A. 5571

-vocals as a Beach Boy.

Roger McGuinn

"Draggin'/'

Col. 45931 /73  
Col. KC31946 /73

Roger McGuinn

Bruce plays piano on "Bag Full  
of Money" and "The Water Is Wide."  
He plays piano & sings on "Draggin'."

Elton John

"Don't Let The Sun Go Down On Me"/ MCA 40259 /74

Caribou

-Bruce arranged backing vocals and sings  
on "Don't Let..." -also on Greatest Hits.

"Crazy Water"/ MCA- /76  
Blue Moves MCA/Rocket 2-11004 /76

-Bruce arranged and sang backup  
on "Chameleon," "Between Seventeen  
and Twenty," "Someone's Final Song"  
and sang backup on "Crazy Water."

Art Garfunkel

"Breakaway"/"Disney Girls" (J.) Col. 10273 /75

Breakaway Col. PC33700 /75

-Bruce sings backup on "Breakaway"  
plays piano, whistles and sings on  
"Disney Girls."

Eric Carmen

"She Did It"/"Someday" Arista AS 0266 /77

-Possible backing vocal on B-side.

Boats Against The Current Arista AS 4124 /77

-Bruce arranged backup vocals, and  
sang on "Love Is All That Matters,"  
"She Did It," and "I Think I Found Myself."

Cyrus

Elektra 74105

Shaun Harris

Capitol 11168





## Rare Tracks

Hawthorne Hotshots  
1978, Jackalope Records  
Value: \$10-\$15

Hawthorne Hotshots contains a pair of 33 rpm extended play records pressed on thick, acetate-like p.v.c. It has a green paper cover with the 1965 alternate Pet Sounds photo sleeve, as well as on a small insert are some unnecessarily obtuse notes -not really liner notes since they give no information about the songs within. Hawthorne Hotshots is the third issue of the 'Beach Boys Collectors Series.' The first item was the "Surfer Moon" reissue, while the second was the Honeys' album (with excellent liner notes). Supposedly only 500 copies of Hawthorne Hotshots were pressed and possibly 200 were destroyed as a result of a law suit brought by Marilyn Wilson. The tracks are as follows: s-1, "'Til I Die;" "San Miguel;" s-2, "Heroes and Villains," "I Just Got My Pay," "Karen;" s-3, "Good Vibrations," "Lady;" s-4, "Melody," "Sound of Free."

Like "San Miguel" and "I Just Got My Pay," the extraordinary version of "'Til I Die" which begins this collection was taken from a radio station's broadcast of it in 1971. If one takes into account the crude conditions of tape recorder and radio and assumes this to be the cause of the poor quality of these tracks, then it is possible that these were completed or almost completed versions. In this light this version of "'Til I Die" is intriguing for it sheds light on the Beach Boys' artistic taste and judgement process of that time.



I suspect someone (Brian) decided that this version of "'Til I Die" was too 'churchy.' The voices sound like spirits from afar. The organ is right out of St. Patrick's. The vibes are absolutely haunting. It's all too obvious. The metaphysical meaning of the song is thrown at you. A long instrumental opening begins with bass and vibes presenting the questioning themes. Then the organ comes on with the answering chords and actually presents the entire ending before the singing begins. The percussion is very subdued. The voices which present the first lyric are abrupt and almost acapella. From that point the song follows an arrangement very similar to the released version, even into the ending -except for two noticeable differences. The vibes continue as a strong, haunting theme and the percussion is minimal. In the final version Brian would delete the introduction, diminish the part of the vibes, tame the organ, and give the song a needed lift with a more prominent percussion part, producing more than a hint of Brian's natural optimism. This song stands out on Hawthorne Hotshots in that it reveals some valuable truths about the Beach Boys' art-process.

The poor quality of the taping almost obscures the merits of an excellent song by Dennis called "San Miguel." The lead vocal could be by anyone but Mike. Real Spanish percussion parts and horns, along with many "na na na's" bring you back to the Sunflower period when Dennis' creative juices were flowing exceptionally well.

A concert version of "Heroes and Villains" is a disappointing inclusion. If it is only to have the "Bicycle Rider" lyrics on record then one is better advised to check the Reprise concert album for a more satisfying rendition. "Bicycle Rider, see, see what you've done, to the church of the American Indian." One question: Who's doing the falsetto?





Before there was "Marcella" there was "I Just Got My Pay" which has that same melody with the octave descent.

"Five long days and I'm  
Tired of workin'. I'm  
Goin' to see my boss today.

In fifteen minutes I'll be  
On the train 'cause  
I just got my pay."

However, a boogie beat behind a second melodic part gives this song an entirely different personality. This is no magnum opus, but it's great fun. It has a unique alarm clock part and sound effects, and even a risqué line about -well you better find a copy.

There was a 90 minute television show way back when which consisted of three half hour shows, each detailing the goings-on of one of three families who lived in the same apartment complex. One segment was called "Karen," who, as the theme song, sung by the Beach Boys indicated, was a "tantalizing teen." My hat is off to whomever had the foresight to tape this 43 second gem. Mike has the lead: "And by the light of television, she can even write a book report."

"Good Vibrations here is the version presented on the syndicated radio special the Beach Boys put out a couple of years ago. This is one of the almost-released cuts, minus a lead vocal. Very similar to the released version, it has a strong fuzz bass in the "Gotta keep" section instead of the cathedral effect in the released version. This is followed by a great "Hum de dum" vocal section which was omitted in the final version. Tambourines are somewhat more prominent in this version and overall it is looser and faster than the released version. Missing in this version are the vibrato bass strings, the high pitched organ notes, and the acapella "Na na na na na's" at the end. The released version is better.



Dennis Wilson and 'Rumbo' (Daryl Dragon) released "Sound of Free" b/w "Lady" in England in 1970 on the Stateside label. You can also find a recording of the Beach Boys doing these songs on a talk show around that time. In addition, "Lady" was redone by Brian and American Spring as "Fallin' In Love" in 1973. "Lady" has a raw vocal by Dennis and a far-away or dream-like production. There is little development here, just a short and sweet paean to a possibly transient lover. Soft strings abound. "Sound of Free" is a much more interesting production, with a unique organ introduction, guitar licks, and many rhythmic changes.

Finally, an unusual but not particularly exciting track on Hawthorne Hotshots is a recording of a music lesson given by Alan and Johnny Rivers to some children, called "Melody." Alan strums through some bars of "California Saga" and "Add Some Music To Your Day."

### Notes

The boxed collector's set of 26 Beach Boy singles was released in Australia in addition to England. The release date on the English 7-album set has been pushed into 1980. If there is indeed a seventh album of Brian Wilson productions it will be set up as follows: side 1, "Shoot The Curl," "Surfin' Down The Swanee River," "Pray For Surf," and "Hide Go Seek" by the Honeys; "Runaround Lover" and "Summertime" by Sharon Marie; "The One You Can't Have" and "From Jimmy With Tears" by the Honeys; "Pamela Jean" and "After The Game" by the Survivors, side 2, "Sacramento" and "Just The Way I Feel" by Gary Usher; "Thinkin' 'Bout You Baby" and "Story Of My Life" by Sharon Marie; "Guess I'm Dumb" by Glen Campbell; "Tonight You Belong To Me" and "Goodnight My Love" by the Honeys.

Copies of the L.A. Radio album have finally surfaced and contain only one cut by American Spring called "Do Ya?"

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We mistakenly reported yellow promo copies of the 12" "Here Comes The Night" in Canada. Actually, the promo pressings up there were on black wax, while the stock copies were available as either yellow, white, or pink marbled. Stock copies in England could also be found on blue wax.

Rodney Bingenheimer has created a single (at least promo copies) which includes the talents of Blondie, American Spring, and even Brian Wilson. It is a cover of "Little GT0."

A live album of Jan and Dean songs, sort of an official underground recording of 18 songs done in Berkeley some months back, is available out of San Francisco. Also see Music Update.

The Capitol Record Club original issue of Stack-O-Tracks (DKA082893) has inside photos different from the regular issue (DKA0 2893).

Promotional copies of "Lady Lynda" (Caribou ZS9 9030) have the edited version on one side, while the album-length cut is on the reverse.

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write first, to ASM

### PHOTOS

Beautiful color prints of  
the following are available.

- 1 Carl
- 2 Alan
- 3 Mike
- 4 Dennis
- 5 Brian & Bruce
- 6 Jan & Dean

(note: number 6 is B&W)

These are the actual photos  
in the June '79 issue.  
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